

THE CATHOLIC ART QUARTERLY



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Dapporto L.
of Ecclesiastical Art



WORDS AND IMAGES



WE ARE unusually fortunate in being allowed to republish Father Gerald Vann's article, "The Writer as Creator," from the September issue of *Blackfriars*. Everything Father Vann writes is of great value in itself, but the

second and third paragraphs of this essay are of particular interest for us, as they say so well about *words* and their use and abuse, what we are always writing about *material images* — *icons* — and their use and abuse. There is a close analogy here between the literary arts on the one hand, and the iconographic or iconoglyphic arts on the other.

For not only words have "become sterilized by over-familiarity, become labels empty of real meaning," but also certain kinds of paintings, statues, and buildings. Not only is the need obvious for "a reform, a cleansing . . . a constant renewal, a craftsmanship in the making and using of words," but a similar reform, cleansing, and craftsmanship in the making and using of material icons of all kinds. These, also, have too often lost their power of heavenly help to faith and have acquired a diabolical power to rob it. "May her sweet name be lisped by little ones" is paralleled in our churches, rectories, and convents by thousands of pieties whose only difference is that they insult our intelligences not through our ears but through our eyes.

Words as well as icons embody ideas for the sake of conveying them. Both can convey them only if, firstly, the embodiment

is reasonably perfect, and, secondly, if the mind which is to receive them is itself adjusted to the mode of embodiment. ("Whatever is received, is received in the manner of the receiver.") But if an icon, as well as a word, fails in its perfection or in its use, then the true idea cannot be received, but only a distortion of it. If bad use of words makes them valueless or harmful, bad making of icons does the same.

We are not here condemning what is good in the iconographic work of any period of our Christian past. We are exploring our present indulgent acceptance of scandalously defective images, which exist because of a general despair that we can ever do better than buy bad copies of the products of the most artistically degraded of those periods. What was good in those old works has been lost. What was bad, bad at least for us, is all that remains. Gestures and facial expressions are as characteristic of their period as clothes or language, and the average modern person of good will simply cannot take seriously a message dressed in a bad imitation of the habiliments of a discredited time.

This is not a new problem. A century ago George MacDonald wrote of a similar situation in the Protestantism of his native Scotland. "Gibbie was saved the thousand agonies that befall the conscientious disciple, from the forcing upon him, as the thoughts and will of the Eternal Father of our spirits, of the ill-expressed and worse understood experiences, the crude conjectures, the vulgar imaginations of would-be teachers of the multitude. Containing truth enough to save those of sufficiently low development to receive such learning without disgust, it contains falsehood enough, but for the Spirit of God, to ruin all nobler — I mean all child-like — natures utterly; and many such it has gone far to

ruin, driving them even to a madness in which they have died." (*Sir Gibbie*, Ch. XXIII)

We feel sure that if sufficient attention is directed to this problem that the solution will not be far off. Most Catholics are

hardly aware of its importance. When they are, and when encouragement is given to the real artist, we will be making a beginning. With such men as Father Vann to direct us, we can take courage.

THE WRITER AS CREATOR

The text of the opening lecture of the Blackfriars Conference at Spode House, July 2-5, 1954.

By The Rev. Gerald Vann, O.P.

"Thou waterest the hills from thy high dwelling: the earth shall be filled with the fruit of thy works." St. Thomas took this verse from Psalm 103 as the text of his inaugural lecture as Master in Theology at Paris, for, he says, it is ordained from eternity by the king and lord of the heavens that the gifts of his providence should come to his lowest creatures through the mediation of those that are higher, and so teachers and doctors are as mountains watered from on high by divine wisdom that they may pass on that wisdom to those they teach.

What is true of the theologian is true in a different way of every creative writer: he, too, is a mediator, he communicates a vision. But in what sense is he a creator? My concern here is to suggest questions rather than the answers to them: and here at once two different types of problem suggest themselves. The writer creates *with* words, but he also creates *words*. I am not thinking of the invention of neologisms: words are like living things, they grow, change, decay, die; and the fact that great Christian words can thus decay and die presents us with one of our most pressing problems. Some words become sterilized by over-familiarity, become labels empty of real meaning: do we stop to think what we really mean when we speak of grace or redemption? Some of the great Christian words have lost their virility, like "meekness" and "mildness." Some have

changed their meaning, tragically: as "charity" has lost all the grandeur and immensity of *caritas* and become a question of kindness or almsgiving, and "devotion" has ceased to mean an attitude of will and become a matter of feeling. We



ALL OUT OF DARKNESS
WE HAVE LIGHT,
WHICH MADE THE ANGELS
SING THIS NIGHT,
GLORY TO GOD
AND PEACE TO MEN,
NOW AND FOR EVERMORE,
AMEN.

Sussex carol

Catholics in this country have suffered, too, from a tradition of bad translation which has debased our Catholic idiom: it is just not true that *suavissimo* and *castissimo* mean "most sweet" and "most chaste"; and the use of the word "annunciation" obscures the fact that what we are celebrating is the most important announcement ever made to man; there is, indeed, a word "visitation," but it means some catastrophic occurrence, earthquake, famine, plague, or, in ecclesiastical circles,

the descent of a high authority, for purposes of inspection, upon a parish or religious community; we have the ineptitude of the "descent from the cross" which is exactly what it was not, and the final imbecility of the "invention of the true cross." We have all the infelicities — "vessel of singular devotion" and so forth — which mar the beauty of the litany of our Lady;



**LO HOW A ROSE
E'ER BLOOMING
FROM JESSE'S ROOT
HATH SPRUNG**

we have all the horrors which meet us at every turn in our "devotions." "May her sweet name be lisped by little ones," we are to say: it is worth spending a moment analysing the phrase. Why should it be taken for granted that all little ones lisp? Some do, and it is a misfortune, an act of God; but some are happily free. But the prayer goes further than that: it prays that the little ones *may* lisp. And yet it does not pray that they may lisp in general, but only in relation to one name — and that is a name which just cannot, in fact, be lisped for there is no "s" in it.

The need, then, is obvious: a reform, a cleansing, but at the same time a constant renewal, a craftsmanship in the making and using of words which will really be vehicles of meaning as well as sound, and beautiful in themselves. To this we must return later; let us, for the moment, go on to the second group of problems, the making *with* words.

Here we must first distinguish between

the quite different ways in which words are used by the theologian or philosopher, the mystic, and the poet, playwright, novelist.

The theologian may be writing, perhaps in Latin, for other theologians; he will then, probably, be using an established technical vocabulary and his concern will be not with new words but with new ideas or relations between ideas. But he may be writing for laymen; and then his concern must be for a new presentation of ideas, for the communicating of old or eternal truths in contemporary language: he must labour to free himself from ecclesiastical clichés, from labels, from the dead leaves of theological language.

The mystic can only be brought in here with an apology: he is above all laws of language, for he is trying to express the Inexpressible, not mediately like the theologian, but immediately: he is trying to communicate the divine, and the tension from which all creative endeavour springs is, in his case, a divine tension. But the fact of immediate importance for us here, a fact which M. Maritain has made us see so clearly, is that the mystic is using language in a way quite different from that of the theologian. What damage has been done by reading the mystics as though they were writing theology! Think for a moment of what they say about hating all creatures. . . . They are, in effect, only repeating the words of our Lord, "Unless a man hate . . ."; but it needs a theologian to explain rationally what is there expressed intuitively: it needs a St. Thomas to quote our Lord's words and then to add "i.e., insofar as they lead us from God" — and to go on to explain in what way creatures can be said to lead us from God.

The first cardinal mistake is to confuse mysticism with theology; the second is to suppose that the one can do without the other. Christianity has its poetry and its prose; and both are essential. As in the moral life you must have the virtues but you must also have the Spirit that bloweth whither it listeth, you must have Aristotle

but also you must have the Magdalen with her precious ointment or Francis throwing off his clothes; so also in literature the two things are complementary: you must have the creeds, the definitions, the theological formulations, the code of laws, but you must also have the Living Flame that these things may be truly infused with life. In the last resort it is of little use to know about God unless one also learns to know God.

The poet is like the mystic in that he is concerned with intuition, not with ratiocination; but his vision (unless he is mystic also) is with a human vision, not a divine. And here we come upon a special difficulty. The poet (playwright, novelist, etc.) is concerned to communicate a vision, not a doctrine; yet he can incarnate a doctrine, and in any case he communicates not just a vision but an influence. In other words, the realm of art cannot be wholly separated from the realm of morals. The artist as such (as M. Maritain again has shown us) has no rules but the rules of his art, the aesthetic integrity of his work; but he is also a man, a morally responsible being: he must think of the moral — if you will, the sociological — influence of his work. The same is true, at least in certain circumstances, of the critic. If he speaks as a literary critic, an art critic, he has no business to concern himself with anything but the aesthetic value of what he is appraising. If he attacks a novelist for his theology, the novelist has a perfect right to reply that he is not writing theology, he is painting a picture of reality, of human reality, as it is. As a literary critic you can say, if you wish, that the behaviour of the priest in *The Power and the Glory* is not psychologically plausible—in other words, that this is *not* a painting of human reality; you have no right to say that it is theologically unsound. On the other hand, you have the Church's strong determination to protect her "little ones" (lispering or otherwise): and so at once you have a criticism which is not aesthetic but moral: will this

book, this poem, this picture, this film "lead us from God"? And here we come to a problem of particular difficulty.

Take the criticism of films. You will find Catholic committees condemning a film on the grounds of danger to faith or morals, though aesthetically it is a good or even a great film, and praising a film for its moral tone, though aesthetically it



is revolting. Is this, even morally speaking, sound? It may be said that moralists are concerned only with moral values: but is the condemning of sound aesthetic standards and the inculcation of bad ones a thing separable from moral values? (For where the subject-matter is religious, aesthetic sense becomes inextricably mixed up with theological sense: compare the effects, theological effects, of *The Bells of St. Mary's* and *Island of Sinners*.)

But the thing is more complicated than that. The aesthetic judgment is absolute: this art-work is, in itself, good or bad. The moral judgment on the other hand is likely to be relative. This film is dangerous — but to whom? Anything *can* be dangerous; meat to X, poison to Y. In the film world, this principle has been recognized by the classification of films — "adults only" and so forth; in the realm of literature the same is not true. A correspondent wrote recently, in great indignation, about a book which would cause the gravest harm to adolescents because of the open — the "ultra-modern" — way in which it

dealt with the erotic life of its hero. It is interesting that this frankness should be regarded as ultra-modern: the book in question has in it nothing to compare, from the point of view of frankness, with the earliest novel which has come down to us, the *Satyricon*. What is ultra-modern is the assumption that adolescents are uncontrolled or uncontrollable in their reading, and that, therefore, the writer, and the artist in general, must temper his winds, his *afflatus*, to these lambs. Let us be quite clear: if this is the logical conclusion we ought to reach, as Catholics, then we must be logical about it and have the courage of our convictions, and advocate the destruction of the great bulk of the world's art and literature, ancient and modern. To allow a danger, to impose an unimaginable impoverishment: which is the greater evil?

The fact is that we live in a world of fear; and this fear has infected our Catholic life to the extent of becoming almost the main driving force behind our practical and prudential judgments. "This *may* do harm to someone; therefore, it must not be allowed." We forget two things: we forget that anything at all, even the Bible, *may* be an occasion of sin to someone; we also forget to ask the correlative question: will this do good to someone? The whole world has learnt from the Sixtine ceiling to live more deeply: would you cover it with a coat of whitewash because it may do harm to some?

And yet it remains true that, in a real conflict between art and prudence, it is prudence which must have the last word. The artist, as such, is concerned only with the aesthetic integrity of his work; as man he is concerned with eternal life, and with the effect of his work on other people in terms of that eternal life. If you could say of any given work that it must certainly do moral harm wherever it goes, what would be the responsibility of the artist as man? Would he have to suppress the work? or to tamper with it, with its in-

tegrity? These are questions which have to be hammered out;¹ let us for the moment simply note what is so often forgotten, that it is not a question just of the artist's responsibility, but of that of the man who looks at the film or the picture or reads the book. Precisely because the thing is so relative, it is for us individually, at the receiving end of the transaction, to make our own prudential judgments; we cannot simply foist all the responsibility on to the artist.

Let us return to the first problem: the creation not with words but of words. Do we sufficiently realize the extent to which we Catholics speak a language which to the non-Catholic is gibberish? Terms which are familiar enough to us — perhaps too familiar — and which, therefore, we take for granted are to them quite meaningless. How then can we hope to communicate what it is our duty to communicate? We must find new terms, a new vehicle, for the old, the eternal realities. The theologian must find new terms in contemporary idiom with which to reclothe his technicalities. And the "profane" writer? Insofar as he concerns himself with Catholic concepts, he must renew their vesture just as he must revitalize all the words he uses. Perhaps we reflect too seldom on the fact that the word "tradition" means not a receiving but a handing on. It is a receiving, yes, but then a handing on with additions, with added nuances, overtones. Again and again the Word must be made flesh in living tissues of language: so it is that not only mystic and theologian but poet and novelist also can co-operate with God in the work of revelation and redemption. The mystic tries to communicate his own immediate experience of God; the theologian tries to make sure that his reasoning about God is valid, and that his findings are really communicated, through

¹I have put forward my own suggestions in *The Water and the Fire*, when dealing with the problem of "The Catholic novelist."

a living language; what of the poet and novelist? Just as the theologian, who has the knowledge, must learn how to express it — why are students not *taught* the craft of writing in seminaries and houses of studies? — so these others, who have the craft, must learn the Reality which the poem or the story will at least imply, if they would have art and prudence, like peace and justice, to embrace. It is a long-term policy, the forming of a background,

but none the less important for that. The man who lives with God may still write something which will be harmful for somebody — but it will not be his fault, for the thing will be good, morally speaking, in itself. So he will be fulfilling the vision of St. Thomas — and it is his highest glory and responsibility: he will be of those who are “watered from on high by divine wisdom that they may pass on that wisdom to those they teach.”

COPIES AND COPYING

By Graham Carey

Once upon a time, in the world of designers and draftsmen, there was an old joke. It went like this: “Trace it if you can; if you can’t trace, copy; if you can’t copy, you are no artist.” It was a feeble old joke, but it had a little truth in it.

Our contemporary aversion to copying, and emphasis upon originality, is part of the modern revolt against the moribund derivativisms and naturalisms of the Victorian academies. Exasperation with the imaginative sterility of the 19th century studios, where art was conceived of as essentially the giving to one thing the appearance of something else, led most of those interested in the reform of the iconographic arts to dump the baby out with the bath water, and deny any virtue at all to the copying process.

The deplorable procedures in too many of our primary schools, where the mindless reproduction of shapes by children in their art classes has taken the place of proper youthful drawing, has still further exacerbated our already strong enough prejudice.

Nevertheless, copying is not in itself bad. In all the coöperative arts, where the functions of planner and executor are unavoidably separated, there must be an exact as possible reproduction of the designer’s formal pattern in the material, or the work will not be a success. A good violin maker does not deem himself at liberty to cut the

f holes in the fiddle he is making, anywhere but in the position determined by Stradivarius at the end of centuries of experiment in viol design. A good orchestral conductor follows his score as closely as he can. A good builder follows his architect’s drawings precisely. The actor gives his lines as they are written in his script. In each case, the executing artist must be possessed of two virtues. He must have a genuine desire to reproduce perfectly the formal image of the primary artist; and he must be possessed of the technical skill necessary for that perfect reproduction. If he tries to express himself, or “put something of himself into it,” he will invariably decrease the value of the work. But if he uses his skill and imagination to embody in the final material a beauty that he admires, the formal character of his own mind will appear in spite of himself, and the beauty of the object will be increased.

Again, copying has always been a part of normal artistic development. When the guild system was in full flower, it was the duty of the apprentice to assist his master, and his privilege to copy his work whenever he could find time, by this means becoming able to assist him the better. As time went on, with the freedom that comes with capacity, the individual nature of the pupil’s mind would begin to show itself in his own work, unintentionally and inevitably. He would gradually find himself



*The two patens on
this page were
engraved by John Gove.*

*The Loaves and Fishes
was designed by Adé de Béthune
and the Phoenix
by Rev. E. M. Catich.*





Eric Gill's original Glastonbury Madonna and Anthony Foster's copy of it.

no longer working in his master's manner, but in his own mature style. R. L. Stevenson once wrote that every young writer goes through a phase of enthusiastic emulation of some older one, sometimes through a series of enthusiasms, and that this dutiful imitation is a part of the normal development of most writers.

Yet again, there is the fact that copying necessitates skill. Art is the reproduction in material of a formal image, but it cannot be called perfect unless the artist is able to form his material with some exactitude. No one would call a silversmith a real artist who was *not able* to make a dozen spoons all exactly alike, if his patron so wanted them. In this sense it is true that "if you can't copy, you are no artist."

What, then, exactly is copying, and how do we distinguish good copying from bad? Copying is the reproduction of the shape of one thing in another thing without the use of mechanical means. Casting, photography, and the recording of music are not copying in the sense we are giving to the word here. The true copyist must obviously be skillful, and he must be humble. True artistic copying is beyond the reach of the clumsy and the proud. It necessitates both artistic and moral virtues. As has so often been said, the real artist is a man of skill, and he desires the good of the work to be done.

In this issue appear examples of normal copying, or of normal coöperative art. On page 11 is a photograph of an engraving by John Gove of Boston, on the back of a silver paten, the original drawing having been made by Father E. M. Catich, formerly editor of this *Quarterly*, and President of our Association. On the same page we show another paten engraved by Mr. Gove, this one being from a design by Adé de Béthune. On page 12 are photographs of Eric Gill's original Glastonbury Madonna and Anthony Foster's "copy" of it. All these seem to me examples of normal and legitimate copying.

The Phoenix is not only an example of

skillful and selfless work on the part of the engraver, but of necessary technical adaptations. Father Catich's plan called for little gold raised dots sown over the bird, similar to the large gold dot at his heart. As the paten had to be engraved first, and the cord and gold dots hard-soldered on afterward, the silversmith felt that the additional dots would make an already difficult task an impossible one. Therefore, the smaller gold dots were replaced by silver circles, set off by a general hatching, which was not part of the original design. The change was not made so that John Gove could "put something of himself into the work," but for the good of the work itself. His knowledge of silver and burins, his skilled hand, and his own unconsciously formalizing mind put plenty of himself into the final result, with the minimum of detraction from the excellences of the original drawing.

The Loaves and Fishes is a like example of the collaboration of two imaginations. Not everyone might guess that the drawing was Miss de Béthune's, but it is not inferior for that reason. We see her vision through Mr. Gove's eyes.

Anthony Foster was for years a pupil and assistant of Eric Gill, after whose death the original Glastonbury Madonna suffered various vicissitudes until it finally came to rest as a funereal monument in a churchyard in Glastonbury. When Mr. Foster accepted the commission to copy it, he expected that he would be able to move the stone to his shop near Oxford for reference while carving the replica, but this was found to be impossible. Accordingly, the copy was made at a distance of seventy-five miles from the original, and with drawings, measurements, photographs and memory alone as guides. The accuracy of the result is very creditable to the copyist. Two photographs of the same figure but with different lighting would hardly look more alike. At the same time the copy has a quality different from that of the master's work, which is the result of

the pupil's own formal power.

To sum all this up, the truth about artistic copying is quite simple. Copying is a process which has its good uses and to

these no normal or aesthetic exception can be taken. Like every other good thing, it is, however, liable to abuse, and when abused, its results may be very bad indeed.

SYMBOLS OF THE SPIRIT

"I tell you the truth," our Lord said to his disciples, "it is expedient to you that I go. For if I go not, the Paraclete will not come to you; but if I go, I will send Him to you." These are, at first sight, baffling words; what is it that the Paraclete will do for humanity which our Lord Himself, apparently, cannot do? And why, in any case must our Lord go, that the Paraclete may come? How are we to try to think of this third Person of the Trinity who is called the SPIRIT?

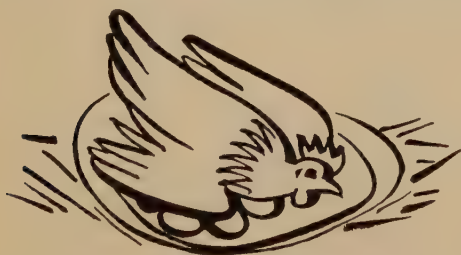
Abbot Guéranger, O.S.B.

By Adé de Béthune

Yes, indeed, how are we to try to think of this third person of the Trinity who is called the SPIRIT?

At the very beginning of *Genesis*, in a single sentence, we are faced by a grandiose panorama of the primeval dark and void. "But, already," the scripture assures us, "the spirit of God brooded over the waters." Spirit of God! Breath of the living God! Love of God! Already love breathes upon chaos to hatch creation.

How, then, are we to think of the SPIRIT? In this very first image of scripture, he appears to us as the fevered, brooding hen, a-tremble with warmth to hatch



a mysterious setting of eggs. "And under his WINGS thou shalt trust!"

Not many pages later, the spirit is mentioned again. "From the clay of the ground, the Lord God formed man, breathed into his nostrils the breath of life, and made man a living soul."

The invisible, what appeal it has for us!

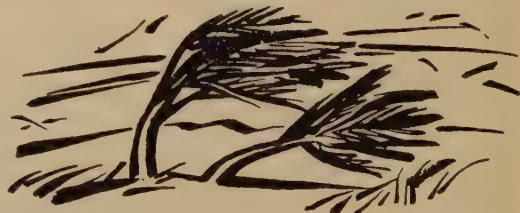
To become invisible is at some time the desire of every child and every man. But the reverse is his desire too, or another aspect of the same: to think of the invisible realities and give them a body.

How shall we think of the spirit? In what body, image the invisible? Even breath, air and wind (fever, also) are invisible, which is, of course, a chief reason



why they are prime figures of the spirit. When someone asks you: "What is the spirit like?" you answer: "Well, it is like breath. You cannot see it; you cannot quite understand it. But you know it is life." The Hebrew word for BREATH means also SPIRIT.

And what image shall we have of BREATH? A wind blowing in and out, over



plain, field, and limitless ocean. Who remembers the terrors of a raging storm? Who has lived through tornado or typhoon? Or who has seen the powers of

hurricane unleashed? Such is the power of the SPIRIT. "All at once a sound came from heaven like that of a strong wind blowing, and filled the whole house. . . ."



But again, how are we to show this most intangible of elements, AIR and WIND? To conquer the air, to fly as a bird, to move with the speed of wind, are also



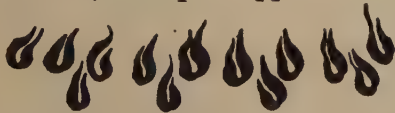
among men's desires, perhaps as unexpressed figures of the spirit.

The BIRD is, of course, the chief creature of the air, hence the chief figure of the spirit. But man hardly needs envy the bird, for he too, in his way, is the king of the air. We speak of great men charting daring flights of the spirit. Hence on early Christian monuments we discover birds carved



to show the invisible but imperishable spirit of man eating the spiritual fruit of eternal life and drinking at the everlasting fount of the spirit.

And the Spirit of God, too, appears in scripture "coming down *like a dove* and resting upon" Christ at his baptism. And at Pentecost, the Spirit appears as *fire*.



FLAME lives with the wind. It needs the air to breathe. If we cannot see the invisible air, it is implied when we see flames,

or even the smoke which makes the air currents visible. "Let my prayer arise as incense in Thy sight."



Why are men thrilled by sights of sea gull on the wing, ship in full sail, flag unfurled, wind-swept clouds, kite, campfire or fireplace, noble horse racing as the wind, or even airplane poised for flight, or fire engine off to rescue? Figures of the invisible breath?

Winged creatures, fire or bird-borne heroes, all these were devised by poetry as figures of the spirit. Pegasus, the winged horse is a classical figure; so is the winged



Victory with wind-swept drapery. Equally ancient, perhaps, is the showing of Cherubim as a winged creature with manly face. Then, too, we have seen the winged lion of St. Mark and the winged bull of St. Luke. Man, lion, bull, and eagle, with wings and covered with eyes were creatures seen in vision by Ezechiel and by St.



John. They have become symbols of the spiritual good news in the four Evangelists' message.

As for angels, they may well be pictured without bodies, but hardly without wings. A man's face and strength of muscle can show a creature of intelligence and love, but wings or flames show a creature of the air, i.e., a spirit. Even unholy spirits are shown with wings, though often these are "ugly," armed with hooks, bat-like, for the popular mind has seen in the poor bat all manner of sinister spiritual associations.

The descending love of God breaks through heaven to reach us, as a frightening sound of storm, a bolt of fire, a wind of wings. But the love of neighbor that this Spirit brings is no less fearsome an

adventure than the love of God. For love of unlovely neighbor is love of God made visible.

THE DOVE

*The dove descending breaks the air
With flame of incandescent terror.
Of which the tongues declare
The one discharge from sin and error.
The only hope, or else despair
Lies in the choice of pyre or pyre —
To be redeemed from fire by fire.
Who then devised the torment? Love.
Love is the unfamiliar Name
Behind the hands that wove
The intolerable shirt of flame
Which human power cannot remove.
We only live, only suspire
Consumed by either fire or fire.*

T. S. Eliot



PROBLEMS OF THE ELEMENTARY ART TEACHER

By Sister M. Joanne, S.N.D.

Christ's precept, "Unless you become as little children . . ." was spoken to grown-ups. And unless you become little, unless you come down to a child's level, that is, identify yourself with a child and his experiences, you cannot understand each unique little creature, and you will *never* understand a child's artistic expression. Unless you become little, you will never discover the tremendous individual differences evidenced in children of all age levels. These differences are manifested in various patterns of growth and development: perceptual, intellectual, physical, emotional, social, aesthetical, creative, and spiritual.¹ The interrelationships of these have a definite effect upon a child's artistic expression, which may never be judged merely by objective adult standards. Without a doubt, herein lies the most profound problem in art education.

At this point, an extensive philosophical discussion on art and on the four causes would be out of place, but let us consider the four causes for "child" art:

1) *The final cause* or *purpose* of the activity must fit into a *child's* life and experiences, and at the same time be in harmony with his final destiny. So, if we ask, "Why is this painting or this clay modeling being made?" we should be able to answer that it is a means of communication, or of forming ideals, or of clinching facts, etc. Typical topics would be: Playing with My Classmates, Our Family Prays the Rosary Together, When We Visited the Library, Noah's Ark, etc. Lowenfeld, in *Creative and Mental Growth*, has an excellent list of suggested topics at the end of each section.

2) *The material cause* must be the suitable *material* that is available for fulfilling

the purpose. When we ask, "What suitable materials are available for this particular painting or clay modeling which needs to be made?" we think in terms of children and of local means. If the school cannot afford expensive drawing paper, one can always use the ad sections of printed newspapers. If clay is not available, inexpensive papier-maché may be substituted, but the teacher must always respect a child at his particular level of growth, and keep in mind the limitations of the nature of the material.

3) *The efficient cause* which implies a certain degree of *skill* depends on a child's stage of development. We ask, "Besides a child's hands, what other tools are the right ones for him to use to reshape the material into its new form?" and we find that for the very young "scribbler" the crayon is the "right" tool. It is important to introduce a child at the schematic level (6 or 7 year-old) to a large paint brush and poster paint. We expect a child to develop greater skill as he grows older; we may expect more finished work as he nears the junior high level and we help him to acquire the techniques he needs.

4) *The formal cause* is the *image* or *idea* of the thing to be made, and we ask somewhat in wonder, "What design and character will this new idea take?" The form of the new creation will be characteristic of each individual child at his particular stage of growth: mental, emotional, creative, etc.

If the art program is so keyed to a child, and to a child as an individual different from all others intellectually, physically, emotionally, socially, aesthetically, creatively, and spiritually—then truly integrated personalities will be developed. Christian social virtues will be cultivated

— charity, tolerance, order, humility, patience; charity, sharing materials and equipment; tolerance, respect for the work of others; order, the right care of tools and materials; humility, acknowledging God-given abilities as well as limitations; patience with self and with others when working together. Right thinking will be encouraged by planning, discussion, execution, and evaluation. Leaders of tomorrow will be developed through the formation of habits of creative thinking and acting.

Teachers are not the only grown-ups who fail to grasp these basic truths about children. Parents, pastors, and administrators still widely judge children and their artistic productions according to adult standards. There are those grown-ups who do not understand children and humbly admit that they know nothing about art, and so they wisely respect the drawings of children. But there are other grown-ups who are adamant. One seems to sense the fact that they *do not wish to understand* children's work and, at the same time, they adopt a similar attitude towards so-called "modern" art. To them we direct this question: do you understand all foreign languages? If, for example, you have never studied French and cannot understand a word of it, would you foolishly say that an animated conversation by two Frenchmen makes no sense at all? Without any effort or study on your part, do you understand all about chemistry? radio? television? the atom bomb?

Could there possibly be an element of pride in this fear of "coming down to the child's level"? And tell me, if you have a toothache, will you go to the janitor or to the dentist? If you need bread, will you go to the nail factory or to the bakery? If it is information about children and their art that you lack, why not go to the child specialist and to the specialist in art education?

In one brief interview, the specialist in art education will tell you:

1. A child is created to the image and

likeness of God; therefore, we must respect his faculties of intellect, will, imagination, and creative power which have been given to him by God.

2. A child uses these faculties and other God-given gifts — material, tools, time, etc., to give back to God that which he makes with his own hands.

3. As an *individual*, each child differs from the other; and his growth may be physical, perceptual, intellectual, emotional, creative, social, and spiritual.

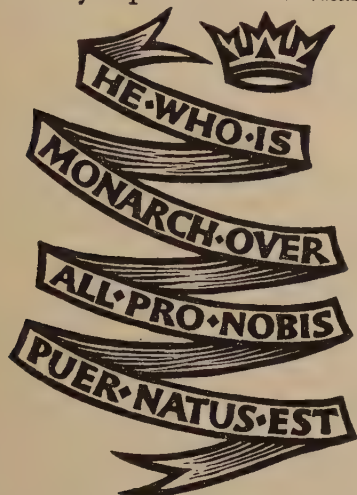
4. As a *social being*, each child co-operates with, serves, and communicates with others through his artistic productions.

Granted that an understanding and sympathetic teacher has all this knowledge, theoretical and practical, from the specialist viewpoint, she still has many problems to face. There is the crowded curriculum, the over-sized class ever nearing an "outsize," and, rather consistently, a lack of funds. The sincere and creative teacher will be ingenious in overcoming these difficulties. When she must face monetary difficulties, there is always an inexhaustible resource of native and discarded materials, which usually do not cost a cent but, perhaps, plenty of effort.² Long range planning, integration, working in groups, activities carried on as "homework," working outdoors on occasion — these are possible solutions to many problems.

One of the gravest problems is the still current one of coping with whole classes who have been previously exposed to — and even sometimes saturated with — step-by-step directions, coloring of duplicated material, copying patterns made by adults, in brief, the tyranny of the dictatorial method; all of this is, of course, camouflaged under the beautiful title of "art." Nothing is so detrimental to the creative and emotional growth of a child and his normal development.

When a child has been so dwarfed, how can a teacher give a vital stimulant for revival of his normal development and growth? He has been emotionally blocked

and has lost confidence in his power to express his own ideas. This frustration has affected him socially. His kinaesthetic control may have been hampered and so he is affected physically. A child will need a great deal of encouragement to restore his confidence in himself. Since self-identification with any experience is so vital in the



graphic expression of young children, dramatization and discussing familiar experiences will be helpful. Asking the right questions to stimulate the action demands infinite patience and tolerance on the part of the teacher. Offering a variety of materials and media — provided they are within the correct range of the child at his level — may hasten the revival of normal artistic expression, and perhaps, solve emotional problems as well.

Besides these major problems, there are numerous others, many of which must always be handled as an individual one in each case. For example, a teacher must sense just when it is the best time to introduce a discussion or to ask a question that will lead to improved expression, and when it is the psychological moment to speak about space, about texture, about form. If the teacher grows in her professional outlook as the child grows, she will eventually sense the right time to say the right thing, to ask the right question, to introduce new media and materials. Especially will this be the case in handling a child who always

draws the same thing the same way. If it is *airplanes* a child is always drawing, such leading questions may be asked, "Where is it going?" "Who is the pilot?" "How is he dressed?" "What did he do before he went into the airplane?" "If you were the pilot, where would you like to go?" "What would you take along?" Encouraging a child to identify himself with an experience is the first and most important step in helping him to form the mental picture that he will translate into new material. Modeling in clay, for example, will also give him confidence to try new forms in graphic expression.

So much about the teacher and the child. Now what about the parents, pastors, administrators — especially those who are always measuring children by adult standards? The teacher who really loves and understands children and their artistic expressions will be so enthusiastic about children's work that she will make every effort to convince all the other grown-ups about its validity and genuineness. At P.T.A. meetings, and on other occasions, she will arrange demonstrations by the children, exhibitions of their work with explanatory charts, puppet shows, etc. She will have courage to attempt new projects using new materials. Slide lectures on children's work and films on art education can prove invaluable in promoting a mutual understanding among grown-ups.

Parents, pastors, administrators, and teachers, above all, will profit by developing their own creative powers. Perhaps there is no better way of developing appreciation than through participation. Teachers have said over and over again during a participation conference or workshop, "Now, I'll be less critical of the children's work since I've handled a brush myself," and "I'll never again deprive the youngsters of the joy of using this medium."

The supervisor of art can be of most assistance by kindly and patiently helping the teacher to solve her myriads of prob-

lems, and by planning participation conferences and workshops which provide opportunities for a teacher herself to grow. Besides participation, or direct experience in materials, the busy teacher and other grown-ups *must find time* to read. There is excellent material on hand, and I would recommend as a first *must*, Viktor Lowenfeld's *Creative and Mental Growth*.³

However, any amount of talking, of persuasion, or demonstration will not solve the major or minor problems of art education. The solution is in the *will*—you must *will* to read, and thereby learn to understand the psychology of children and the philosophy of art, and *not* just look for recipes! You must *will* to look and to try to understand children and their mode of expression and you must *will* the means of arriving at this understanding!

What a blessing for all children if that day should come when all grown-ups realize the God-ordained gradual growth of the whole child!

Meanwhile, let us heed Bishop Sheen's prophetic warning:

Imitation is an escape from responsibility, the ignoring of character building, a flight from self-expression, and the avoidance of originality. Imitation enables the ego to assert without being committed to moral values, or self-restraint. . . .

Imitation without moral standards is loss of personality or the spoiling of character. This kind of mimicry develops a mass civilization which is the raw material of Communism.⁴

FOOTNOTES

¹Viktor Lowenfeld, "Understanding Children's Creative Expression," *The Catholic Art Quarterly*, XVII (Christmas, 1953), pp. 5-16.

²Sister Mary Louis, S.S.N.D., "Problems of Shortage of Materials: Tools, Space, and Time in the Ever Increasing Enrollment in the Grades," *Art Today in Catholic Elementary Schools*, ed. by Sister M. Joanne Christie, S.N.D., (Washington, D. C.: The Catholic University Press, 1954) pp. 82-107.

³Viktor Lowenfeld, *Creative and Mental Growth* (New York: The Macmillan Company, 1952) pp. 64-224.

⁴The Most Rev. Fulton J. Sheen, *Life Is Worth Living* (New York: McGraw-Hill Book Co., Inc., 1953) p. 110.

STUDENT SECTION

PROFESSORS AND THEIR WORK

Our reviews of students' work have naturally raised a question about professors who are "behind" the students. In this issue we are presenting the faculties of the Colleges of St. Catherine and St. Benedict, and of Immaculate Heart College. Future issues will introduce professors from other colleges.

Some may ask whether it is well to stress the professors of our art departments. Although we know only too well that no good professor imposes his or her own style upon a student, still there is a necessary transfer of spirit from artist-instructor to artist-student. We have many and varied kinds of artists instructing and guiding our young Catholic artists in our Catholic colleges, and it is not only well, but extremely helpful, for all of us to know each other.

In acquiring mastery of any art, the relationship between student and instructor cannot, in any sense, resemble that of a teacher-dominated class. It has often been said with truth that art cannot be taught. Art develops from within and the student himself is responsible for this development—with the guidance and help of his teacher.

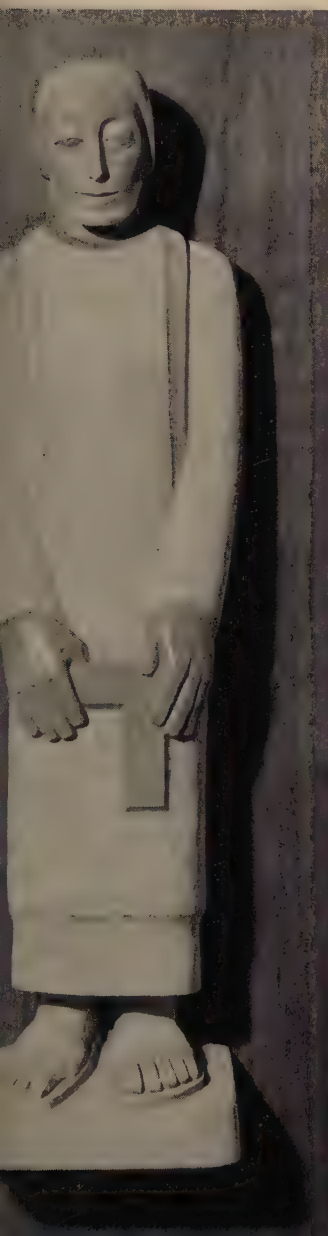
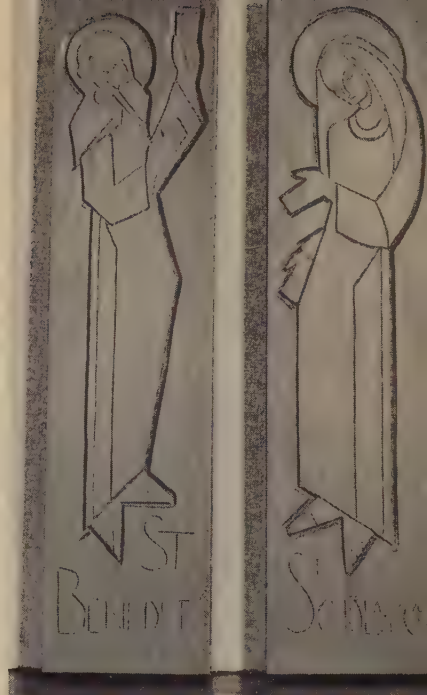
Ideally, professors and instructors (un-

fortunately, the terms must be used) are merely older, experienced artists, men and women who have already developed the art within them. They have, first of all, learned the principles and philosophy of their art, the skills, and the right handling of materials. They can, therefore, give advice from their experience. But over and above their learning, they have also "created" things. They have known what

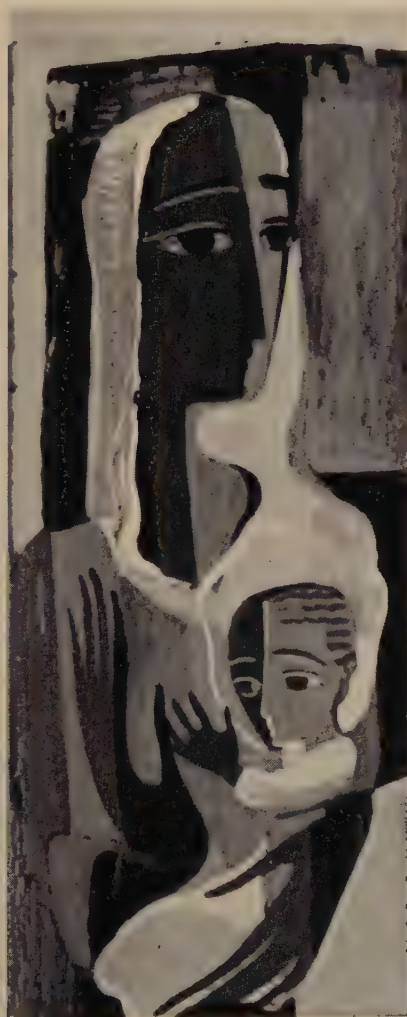


"Crucifixion Group"
Oil painting by
Sister Marie David, C.S.J.

*"St. Benedict and
St. Scholastica"*
Line carving by
Sister Jacqueline, O.S.B.



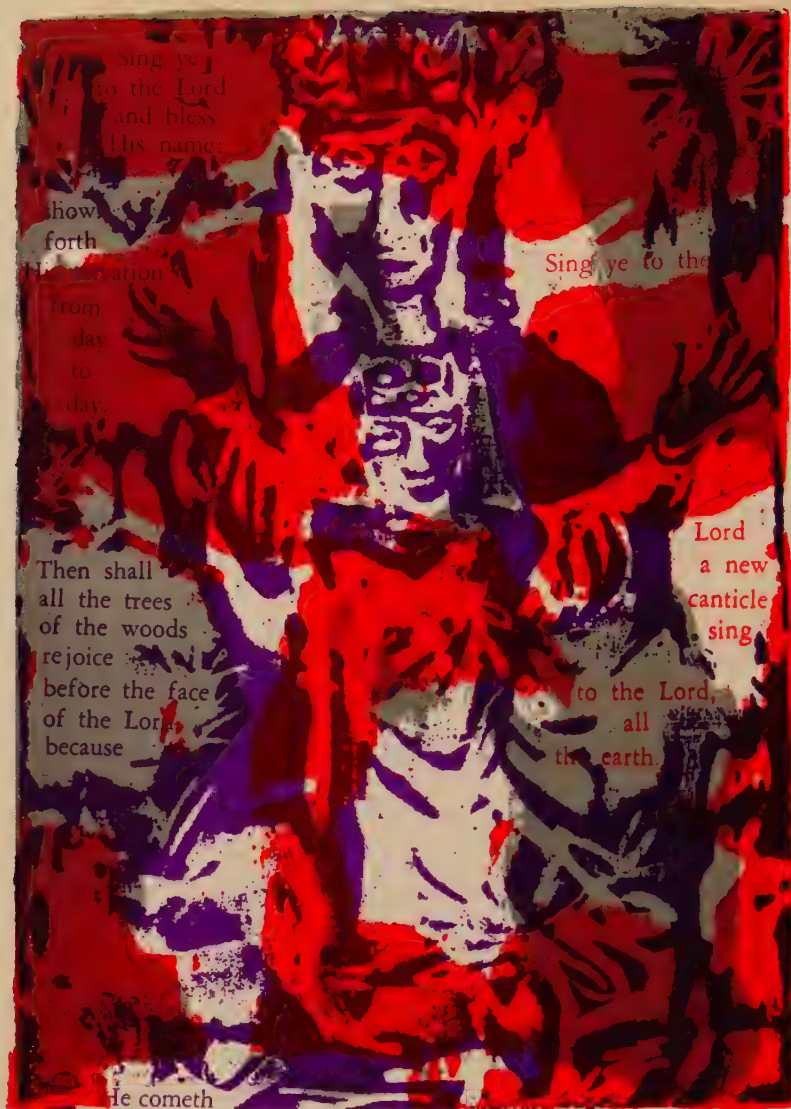
"Madonna"
Tempera painting
by Sister Thomas, O.S.B.



"St. Joseph"
in red clay
by Peter Lupori

"St. Francis"
Ceramic sculpture
by Sister Leon, C.S.J.





"He Cometh"
Serigraph-collage by
Sister Mary Corita, I.H.M.

it is to bring into existence a "new creature" — a child of their minds and hands, to "picture and embody in matter the world of the spirit and truth." This is what makes an artist. To develop, in turn, the same creative ability in the students is the objective of our professors and instructors in art. Working, creating, and producing as they teach, good masters are artist-companions to their students. They are examples and inspirations to the young artists developing under them. They open up to them new worlds, new avenues of thought, new insights in truth, and endless possible

ways of expressing them.

When older and younger artists work together, they discover the many things that can be done with materials and combinations of materials; they grow to admire and respect the beauty and meaning of natural textures and to appreciate the appropriateness of every material to express in its own way, the truths that possess the minds of the artists. The older artists take the younger ones with them through their own contemplations until the younger ones have found the depths of wonder and inspiration that come from a piercing realization

tion of truth. Together they try to live the maxim of Cardinal Suhard:

Your task, therefore, Christian thinker, is not to follow, but to lead. It is not enough to be disciples, you must become masters; it is not enough to imitate, you must invent.

Together they face the problems of the age, the spirit of the world in which they live, the trends, the false philosophies that secular artists hold or those based on half-truths. They recognize and respect the truths that are hidden in the art of their contemporaries, and what is good, they admire. They are conscious of their place in the world, both as Christians and as artists, and know that their art must be the fruit of a Christian responsibility, expressed in no uncertain manner, in no wavering fear or inexperience.

In any healthy situation, older and younger artists develop together. The practice of one's art demands a constant activity and growth, a constant striving for better and more adequate expression of those things in life that need to be expressed. Occasionally, a younger artist with unusual depths of feeling and strength of conviction rises above the older. When this happens, all rejoice. Great art is often hidden deep in a youthful soul, and the professor may be the merchant who finds the "pearl."

Students who have the opportunity to work with different types of older artists are especially favored. It is a healthy situation to be forced to recognize from early contact, the necessity of different manners of expression. Such a realization offsets any temptation to fall into a pattern or to think that there is only *one* way to be creative. No style or technique should be imposed on another artist. To work deliberately in the manner of another, even though he or she be excellent in his or her own technique, could be suicidal to the real creative spirit. Only when the student has mastered *his own thoughts* and can express them clearly in *his own words* has the seed of real creativity taken root. This seed

must grow from within, and grow in well fertilized soil, watered and nourished by contemplation and realization of the truths of life, and given warmth by Faith, knowledge, and conviction.

Vital artist-teachers lead the way for vital, young, new artists. On the solid foundation of their Catholic philosophy of art, they can build a solid artistic structure that speaks to the world of our Faith and of the spirit that emanates from it. In this critical age when Christian courage and conviction is so sadly needed, this is a call both to professors and students in our Catholic art departments.

* * *

In the art department of the College of St. Catherine, St. Paul, Minnesota, versatility in many media is expected of the art student, and through planned experiences, an ease in artistic expression is developed.

Sister Marie David, C.S.J., head of the art department, received her M.F.A. at Catholic University in 1952, after which she was awarded a Fulbright Fellowship and spent a year in Italy studying and painting.

Sister Leon, C.S.J., instructor in art, has studied at the New York School of Fine and Applied Art, Columbia University, the Art Institute of Chicago, the Minneapolis Art Institute, and elsewhere. Ceramic sculpture is Sister's forte.

Peter John Lupori, associate professor of art, works principally in ceramic and wood sculpture, but is also versatile in tempera, lithography, etching, and pastel. His work has been widely accepted in exhibitions throughout the country, and his awards are numerous.

From the College of St. Benedict, we receive unusual and deeply expressive works of art both from the students and from the productive faculty.

Sister Thomas, O.S.B., head of the art department, finds the contrasting qualities of materials especially valuable in expressing religious themes which are often taken from the Divine Office.

Sister Jacqueline, O.S.B., assistant in the art department, works in a manner that is expressive but restrained.

* * *

The faculty of the art department of Immaculate Heart College, is reason for the inventiveness and purposeful experimentation of the students.

Sister Magdalen Mary, I.H.M., chairman of the art department, dedicates practically all her time to the direction of the

students. It is predominantly her spirit and dynamic philosophy that initiates the activities of her young artists.

Sister Mary Corita, I.H.M., associate professor, received her Master's degree in 1951, and since that time she has received some sixteen awards from the various galleries and organizations which have displayed her serigraphs, water colors, oils, lithographs, and drawings in various media.

THE PHOENIX

On page 11 is a photograph of a paten which Father Thomas Hinsberg, of St. Clair Shores, Michigan, had decorated with an engraving of a phoenix. As the phoenix is a fabulous bird, a word or two of explanation may be appropriate to indicate its fitness for the ornamentation of a sacred vessel.

THE PAGAN PHOENIX

The symbolism of birds, together with wings and feathers, reaches far back into antiquity. It has seemed natural to analogically minded people to see in them types of spirituality and divinity. For birds are those animals best able to rise above the mud and dust of earth and earthly things, to seek the light and to inhabit the air. Light and air, LUX and PNEUMA, are among the names for God.

In the New World, there is, among the aborigines, hardly a rite that did not make some use of feathers as symbols of the spiritual and the divine. In the Old World there was more emphasis on wings. To Plato, wings are the most divine of all those "things which are in any way connected with the body." (Phaedrus, 246) As the Platonist, John Wild, has said, he uses them as symbols of the power of aspiration "in raising the living soul to the level of peace and harmony where the broad structure of being becomes discernable to reason."

In different cultures, and to stand for different ideas, all kinds of birds have been

used: turtle doves and parakeets as love birds, pelicans, swans heralding the approach of immortality, fishers, divers dredging up wisdom from deep waters, cocks and eagles of the sun, and so forth. Among these are a few mythical birds, and eminent among these all over Asia was the phoenix.

The fact that the phoenix has no biological reality does not distress anyone interested in symbolism. Indeed, the mythical element rather strengthens the symbolism, for the fabulous invention has no other function than to convey an idea or a group of ideas. Among the ideas associated with the phoenix, the chief is, perhaps, self-sacrifice.

The ancient myths differ in detail. Herodotus repeats the story told him in Egypt: that only one phoenix exists, that every 500 years he flies thence from Arabia, his wings laden with sweet spices, to the great Sun Temple at Heliopolis, where he immolates himself on a fire of wood, from the ashes of which he arises anew at the end of a few days. Tacitus and others say that he symbolizes the red rising sun, the conqueror of darkness and evil, coming to Egypt across the Red Sea with the healing perfumes of Arabia on his wings. In China the chief emphasis was upon the self-sacrifice, especially in marriage. In India we find the same, the marital sacrifice taking the extreme form of "suttee," but associated with the sweetness

of music. But the basic idea of the fable was everywhere the same: the sweetness of music, perfumes, and marital devotion, combined with the sternness of self-immolation, death in the flames.

THE CHRISTIAN PHOENIX

The early Fathers of the Church were accustomed to adopt pagan ideas which were neither false in themselves nor too much associated with falsehoods, gradually integrating them into the Christian body of thought and custom. This was done both



**TODAY IN PEACE,
WITH ONE ACCORD,
SHOULD ALL
EARTH'S CREATURES
PRAISE THEIR LORD.**

officially and unofficially. The adoption of the phoenix was, as far as I know, unofficial, i.e., his name does not appear anywhere in the liturgy.

But he was an inescapably apt symbol for Christ. A bird unique in his kind, as Christ was unique among men. A bird associated with the Rising Sun, the Sun of Righteousness, the Oriens of the O antiphon. The bird which willingly underwent death, and rose immortal after it, with the sweetness of perfumes and of music; the devoted Bridegroom of his Bride.

Parenthetically, it is curious to notice that this pagan fable has been popular among Christians when a bird symbol which Christ chose for himself has never, as far as I know, found expression in the visual arts. In his great apostrophe to the

Holy City of Jerusalem, Christ exclaimed: "How often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not." (Matt. 23, 37) But among the lambs, pelicans, and doves that adorn our churches, how often do we see the mother hen and her chicks? Perhaps this omission is due, at least in part, to a sort of barnyard snobbishness which regards the fowl as a necessary, but comic and even obscene animal. So also the Indian symbolism of the cow and calf seems ridiculous to Westerners who see nothing absurd in sheep and lambs. But if Christ himself chose the hen as an analogy of himself, it would seem just a little too high-minded in his followers to refuse to recognize it.

In any case, the phoenix was, as a matter of fact, a popular type of the Savior in the Middle Ages. Guillaume le Clerc, writing his *Bestiary* at the beginning of the 13th century, has the following:

"By this bird you must understand
Our Lord, who willed to come
Down for our salvation. . . .
With good perfumes was he fitly
Laden when he came on earth. . . .
On the altar of the holy cross . . .
Was sacrificed this bird,
Who on the third day arose anew."
(Trans. G. C. Druce)

THIS PATEN

Father Hinsberg had been turning over the problem of his chalice in his mind when he was a seminarian. He wrote his ideas to a friend: "Christ, by his Passion and death, of which the Mass is the continuation, has broken the snare which Satan had about mankind and has set us free." He decided to combine the psalmist's image of the bird escaping from the net of the diabolical fowler with the popular mythology of the phoenix. So around the cup of his chalice he had engraved the words of the 123rd Psalm: *Laqueus contritus est et nos liberati sumus*. Father Knox translates the whole passage: "Our

lives were saved, like a bird that escapes from the fowler's snare; the snare is broken now, and we are safe." On the paten he had engraved the Divine Phoenix, haloed and fluttering his wings above the funeral pyre of wood, the altar of his self-sacrifice, and at the same time bursting open the hellish bond of the Evil One.

Father Edward M. Catich, formerly our editor and president, one of the people who has done most to build the C.A.A., made the original drawing for this engrav-

ing. It was executed by Mr. John Gove of Boston, who also cut the letters on the chalice cup. Mr. Robert Clare, also of Boston, was the silversmith, and he has done an exceptionally clever job of silver soldering in attaching the gold boss to the breast of the bird, and also the silver cable, after the engraving was completed. The rope serves also a practical purpose in keeping the paten from sliding off the chalice when they are carried together.

Graham Carey



**ANGELS, POWERS,
AND ALL THAT BE,
WAKE AND JOY
THIS SUN TO SEE.**



THE GREETING CARDS on this page, and on pages 4, 5, 6, 7, 19, 26 are the work of Miss Nancy Price, The John Stevens Shop, Newport, Rhode Island. They were originally engraved in wood and printed in one or two colors, hence these versions in black ink are inferior to the original scheme. They do, however, give evidence of the skillful hand of the artist as well as her perfectly untroubled imagination, for these cards are not copies of anything, nor attempts to be original, nor do they attempt to do what is done by others. Miss Price simply embodies her message, skillfully and clearly, for her friends. The result is that of all good traditional art.

THE MARGARET BROWN GALLERY, Boston, will hold an exhibition of religious art from December 8 through December 31. It is being sponsored by the *Botolph Group*, which has permanent gallery space at 247 Newbury Street. It is the first exhibition of its kind to be held in Boston. Miss Celia Hubbard is chairman, and Mr. Gyorgy Kepes will design and arrange the exhibition.

FATHER KING, C.A.A. president, announces the results of our recent elections: president, Rev. David Ross King; vice-president, Rev. Thomas Phelan; recording secretary, Miss Ann Grill; and treasurer, Mr. John B. Shaw.

BOOK REVIEWS

ST. PIUS X AND SOCIAL WORSHIP,
NATIONAL LITURGICAL WEEK, 1953.

The Liturgical Conference

Elsberry, Mo., \$2.00.

Of the fifteen papers delivered at the Grand Rapids Liturgical Week, I would single out five as being of more than ordinary in interest.

Father Clifford Howell, S.J., speaking on the encyclicals *Mystici Corporis* and *Mediator Dei* has given us one of the most masterful and brief summaries of the contents of these two important documents. By showing their interdependence, he brings out most clearly the basic and deep meaning of liturgy as social worship.

Father H. A. Reinhold, speaking on frequent Communion brings up some of the longstanding attitudes fostered by Jansenism and which still influence the pastoral approach to the First Communion. This is a searching analysis ending with some concrete conclusions of great importance.

Dom Godfrey Diekmann, O.S.B., speaking on the origins of the Eucharistic Fast, its history, and the spirit of the new mitigated fasting law does us a service in emphasizing the spirit of sacrifice for the Sacrifice. This has not been very clearly stated in the past.

The other two papers of outstanding interest are the papers read by two members of the hierarchy:

The Most Rev. Wm. T. Mulloy, D.D., sketches the history of St. Pius' pontificate, giving a wonderful synthesis of the Saint's vision of the Church's mission of sanctification.

The Most Rev. Maurice Schexnayder, D.D., gives us a closely written and urbane study of the three main interests of St. Pius' pontificate: the formation of a holy clergy, religious instruction, and the active part of the laity in the Church's mission of winning souls and sanctifying them.

The *Proceedings*, taken as a whole, give an amazing picture of St. Pius, saint and scholar.

What about the volume as a faithful transcript of a Liturgical Week? I would say the weaknesses are profound. Take, for instance, the matter of Bishop Mulloy's outstanding paper. His history of the St. Pius' reign and vision of corporate worship seemed to have been lost, as far as one can tell from the discussion period following. It shifted from a question about "modernism" to "altars facing the people" to "what is the liturgical movement." The meat of the paper was left undiscussed. That pattern is all too frequent in the past few *Proceedings*.

More skill in editing is needed, I think, and the ruthlessness to cut out discussions that might have been quite vibrant at the Week, do not appear so in print. Why not take the group of papers and homilies given at the Week, edit *them* well (writing for publication and writing for speaking often differ in approach), and keep only that floor discussion which is of value in summarized form? The *Proceedings* would be the better for it. As a matter of fact, it is about time for another anthology like *The Sacramental Way* edited by Mary Perkins Ryan. That volume is a splendid summary of the first five Liturgical Weeks and renders those *Proceedings* virtually unnecessary now. It ought to become a regular five year plan to publish such a volume. *Rev. James F. Kittleson*

HELEN RUBISSOW

Art of Asia

New York: Philosophical Library, Inc., 1954, xiii and 237 pp., 84 ill., \$6.00.

A handy yet disappointing book with a curiously inadequate selection of illustrations. Japanese art, for example, is illustrated by three paintings and three block prints. No example of the great sculpture

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